

SALT LAKE UNDER GROUND  
**SLUG**

ENTERTAINMENT GUIDE AND REVIEW  
NOVEMBER 1989 #11 FREE



Photos by Rick Egan

# VICTIMS WILLING

In This Issue

A look at what is really going on in town

News, Views, Reviews & Previews

Hate Mail • Monthly Calendars and More



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Lars

Editors: JR RUPPEL & ZIBA MARASHI



## Dear Dickheads...Blah, Blah, Blah

Dear Dickheads,

Regarding Brad Barker and Rye-Guys remarks about the boycotting of Hastings Records, I think there are some things you should consider. I don't suppose any of you happened to wander by any of their front window displays they put up, including Danzig, which caused enough of a stink to have the Crossroads Board of Directors breathe down their throat and threaten to cancel their lease. Hastings wouldn't budge and they continue their stand. Hey, since we are boycotting Hastings for carding us when we buy records, should we boycott Bandaloops because they ID for cigarettes, or Cinema because they ID for R-rated movies?

Or, how about the Speedway because they won't let underage kids drink in the parking lot, or the Word because they won't risk their business license and let people drink in there? Wake up guys! It's a federal law! Hastings almost lost it all because they sold the wrong Raptape to a 13-year-old girl. Why don't you just get your big brother to get that record you just have to get — like those cigs and bee.s — and lay-off Hastings; they are just doing what they have to.

Tharx for your support.

Zay Speed

Dear DICKHEAD Readers:

Hey people in our S.L. Wasteland scene, what the hell happened to anarchy? The sorry state of apathy around here is pathetic! Put your pen to paper-power, people! Get off your boorish, lazy, sordid asses and send in your gripe. As that explosive, venerated '60s activist Jerry Rubin put it, "DO IT!" And what is this shit-poor excuse for putting an anonymous title behind you letters? Oh, god forbid your radical opinions might get you in some deep shit. Show some backbone people, this bloody world is full of spineless cowards. Hey, go incognito, use an alias pseudonym, but stand tall in your shit. And you're such an ingrate lot.

Has it once ever crossed your hapless minds to extend some gratitude to those diligent and dedicated individuals who make this underground "cause and effect" happen for us? Regardless of your other fuckheads, let me express my heartfelt appreciation and sincer-

ity for all their hell-spent time and generosity: KRCL, The Word, The Speedway, Primordial Media, Cinema In Your Face!, The Blue Mouse, Grunts and Postures, Raunch, Bandaloops, SLUG, Paper Toadstool, Use Yer Brain, Gajoob, etc... And personal regards in respect to these individuals: Brad Collins (this man has my perpetual nomination for ZioNobel prize), John Saltas (PE's ass-kicking editor and recent survivor of Lars' lambasting attack, Bryan, Mike and Duncan (fellow local zine editors — write them and get involved goddamnit!), John Pecorelli (no profounder Nihilist lives and thank the devil for giving us Pec!), and last but not least, JR Ruppel (Lars' most likeable for and one who had the raw guts to take my severe criticism and inquisition. Fuck yeah!)

In closing, let me add that My Sister Jane can spare me their platitudes of Assholism, they wouldn't know a true phallocentric misogynist if he were to stare them in the face! And believe me you, there are plenty of those bastards out there in society, but Suzy is certainly not!!

That shit-disturber,

—Lars, aka, Pyro

SLUG:

Yo, this is Mark Insight. I wanted to write to clear up what I said, and what was written in #10. Yes, I did say the straight-edge scene has gotten out of hand. But I meant with everyone involved with being straight and not being straight. There's just been so much talk and schism and not enough togetherness within our scene. I just feel this is so retarded that we have to look down on someone because their straight or not straight.

I did not apologize for being a part of the straight-edge scene. I apologized for ever coming across as a preacher. I don't think Insight has ever pushed straight-edge down anyone's throat. That's why I apologized, but we won't apologize for our beliefs or opinions. Yes, we do have friends, in fact very good friends, who aren't straight. We still get along very well. We don't believe anyone should abuse drugs.

I'm writing this because people have been coming to us and complaining about other straight-edge kids. Well, what can we do about it? They live their lives, we live ours. So should you.

Insight is a straight-edge band, but it's also a hardcore band. We want people to know we sing about other topics other than straight-edge. Even though we will continue to write and say what we believe in, I think we should stop putting labels on people who think different than you. We have other things to worry about in our scene — like uniting!

If someone would ever interview us to see what we're really about, that would be cool (hint). Look for our record and if you'd like to order t-shirts or write, please do. One other thing about a comment that Harsh Reality wrote in MRR. Why did you have to cut down the scene by putting "straight-edge poseurs" in? How would you like me saying "foreign thrash poseurs"? Come on guys, grow up. I thought you guys were about peace and unity.

That's it. Take care. Read up on vegetarianism. Make an effort. Veg-edge!

—Mark Insight

Dear Dickheads:

A substantial amount of cash was stolen from the Heavy Metal Shop on September 23. If you know who is responsible for this, please contact me at 467-7071.

Thanks.

Kevin  
Heavy Metal Shop

P.S. I screwed up on Kreator review... I said, "Don't buy at Soundoff"... I meant to say, "buy the tape at Soundoff, not the Heavy Metal Shop".

Dearest Dickheads:

In the October 1989 edition of your fine magazine, I was quite appalled to find what I can only describe as conservative, fascist crap. No, I'm not referring to Skin and Bones, but moreover, the statements made within the article on them. With quotes like "It was quite refreshing to head a band that doesn't feel the need to take cheap pokes at politics, Skin 'n' Bones feels proud to be American." Bust isn't freedom of speech, the right to voice your opinion, what being American is all about — or am I missing the paradox?

The point is, yeah, sure, half a decade ago there was plenty of bands out there voicing their opinions like true Americans. But, to tell you the truth, it's been years since I've seen any band make any sort of an effort at stirring the intelligence of a crowd. It's so refreshing to see a band that has absolutely nothing to say, why is Bon Jovi so popular?

The problems in this nation are just as bad now, probably worse, than they've ever been, thanks to a pathetic ideologies like these. Punk rock was created as an avenue for all ideals to be presented and not just danced to. Besides, MTV will always provide plenty of mindless mush for the masses.

—Jeff

P.S. If you've ever wondered why people bitch about the same old shit, maybe it's because nothing changed. Just an opinion.

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# Victims Willing

## "A Band You Can Count On"

Photos: Rick Egan

If you have ever seen Victims Willing play you will know exactly what they are talking about. After seeing them play several times, hanging out with them at shows, and interviewing them for an hour, I finally put my finger on them. Victims Willing aren't really about anything, just five guys playing rock and roll — good rock and roll. No trends, no gimmicks and no hype, just solid music you can count on.

Victims Willing is one of the longest lasting bands in the Underground Scene. Only three of the original members remain, Brad Barker (vo-

cals), Joe Jewks (bass) and Kelly Evans (guitar). Two years ago the band added Derek Stearns (drums) and guitarist, Steve Hickock. The band feels that adding the two members gave new life to the band. Since then they have become stronger than ever.

Classifying their sound is really quite simple: punk/metal. If you put a screeching metal-God vocalist in place of Brad you would have a pretty solid metal band. And if you muddled up the guitar sound you would have a run-of-the-mill punk band. The closest I can come to sound-

alikes is Black Sabbath with Ozzy Osbourne. These guys grew up listening to both heavy metal and punk/thrash music, but chose to sway toward punk rock because they liked the scene better. Brad says they could never be a metal band because they don't have the egos for all the glam needed to pull it off. If you didn't see them play you would never know they are in the band, they act more like fans or roadies. They don't tow around the usual ego aura most musicians do, but it sure doesn't show in their playing.

Victims Willing play a lot of shows and it is easy to see why: 1. They don't bitch and moan about sound, money, crowds, or line-up. In fact, they really don't complain about anything; 2. Their sets are tight, organized and professional, they don't piss around on stage or preach between songs; 3. Their music is tight, good, and their cross-over sound can blend with all types of bands. They have played with several bands, including, Danzig and DRI, but they prefer to play with smaller bands that they can relate to. Some of the best shows they have played have been with the no-name bands in front of small crowds that appreciated what they see. They prefer that over playing with the 'big boys' who could care less about a local band or even what town they are in.

Brad says the band isn't really po-

litical because he just doesn't know enough about it. Don't get me wrong, he has plenty to say, but he doesn't rely on politics for a crutch. Very few people are going to hear something and learn something they have never heard, but opinions do matter and some things do need to be said.

With a solid foundation and a lot of original music under their belt, the band plans on making a name for themselves. Hopefully in the next few months Raunch Records may put them out on a five-song single. R.U. Ready Records (produced by Dwayne of Hate x9) is putting together a compilation tape featuring two of Victim's songs. The band plans on several local shows

in the next while, but has no plans for touring until they have material available.

Victims Willing will be around for a lot longer. Don't plan on Victims' to follow trends or whims. Many Salt Lake musicians and bands have taken trends, but not these guys. You can always count on these guys' solid crunch sound. They won't sell-out to make it big. They do what they do, play what they play.

Count on it.

—JR Ruppel

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SAT NOV 11th...Dinosaur Bones, Wonder Crash  
& Special Guests Boy Wonder

FRI NOV 17th.....Crom Calgary Canada  
Basic Black

FRI NOV 24th...The Enz



# News-Views & Reviews

Lots of stuff going on this month in our fair little city. We had to start Halloween month off with the Butthole Surfers. A lot of mixed reviews however. Most of the devoted fans were really disappointed by the whole charade. Warlock Pinchers were great though, but then they always are.

Sound Garden Came next. Not many disappointed people this night. Big Crowds made the show even better. Most of the shows had big crowds this month. It is nice to see the Underground scene flourishing. The biggest bummer of the month had to be Nirvana shining us. I was way pissed off too, I think we should all write hate mail to the bastards and force them to make a special trip. (Fat Chance). Swans however were great. If you can swing to the deep dark mood they pulled it off.



The weekend of the 20-21st brought the last of the shows that will be going on at The Word. The management finally threw in the towel due to the lack of interest in babysitting. (Not drugs like Dougs been telling people) Mike Paoli (The Strangers) has taken over the place for a tee-shirt printing shop but is still planning on having shows. Nothing on the schedule yet but keep your eyes open.

## SLUGHEAD OF THE MONTH



R.U. of Hate X9 is in the process of putting together a new compilation tape. The tape will feature several underground bands including: RID Mission, Maimed for Life, Hate X9, Dinosaur Bones, Victims Willing, and Alexis & Ian. It should be done shortly. R.U. is funding the whole project and doing all the work.

This is a hell of a job and he is sticking his neck out to help alot of bands. Watch for it and buy it you'll be helping a lot of people

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# FIREHOSE

## Best of the Shows 1989

No matter what has been said about any of the shows that have been in Salt Lake or anything that will be said about future shows, FIREHOSE is by far one of the best shows I have ever seen. Friday, October 27th, Speedway Cafe delivered the goods. The thing that impressed me about the show was the entire night came off as a totally underground show, but it wasn't necessarily a punk show. I am not the one however to classify punk rock.

The line-up for the evening was just right. Skin 'N' Bones opened up the night with a great set, of course. I don't think people have quite caught on to them yet but there were a lot of people there who really were into them. Boxcar Kids came up next and did a really cool set. They didn't play all their hits. Not that I don't like their hits, they just played a whole new set from what you would expect at a time like that. The music was fresh and they did a brilliant job getting the crowd warmed up for FIREHOSE.

From the minute I walked into the place I was impressed with the guys in FIREHOSE. They are three of the easiest going guys who are strictly playing and touring for the good of the crowds who come to see them.

Their set was amazing! I almost didn't stay due to a gnarley headache swelling in the back of my head but after two songs, wild horses couldn't have dragged me out of there. Mike Watt, the Bass player is the most unique and impressive musician I have ever seen perform. Ed FROMOHIO (Vocals and Guitar) and George Harley (Drums) are equally as good.

After a very energetic hour set the band still did five encores to the crowd's delight. I have never seen a crowd react the way they did at any other concert, nor have I seen a band so conscious of what a crowd wanted. The live performance was as good as the albums, all three of them. If you missed this show you should be bummin' and if you don't have all their albums you better get your asses down to Raunch and pick them up. I can guarantee that you won't be disappointed.

-Less Nesman-



WONDER CRASH L TO R...John Bray, Jamie Shuman, Dave Bagley (back), Chris Camberlango

## New Band Spotlight: WONDER CRASH

There's a hot new band and you certainly ought to take look at them. The name is Wonder Crash and the members are John Bray (Bass), Jamie Shuman (Drums), Dave Bagley (Vocals, Guitar) and Chris Camberlango (Guitar, Vocals).

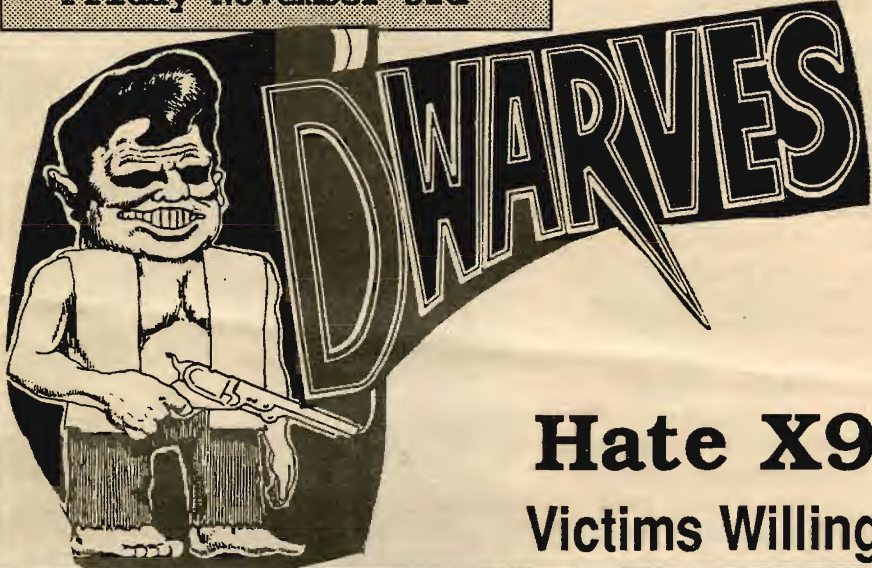
They have only performed one time since they have been together but it was very good. They played with Tragic Mulatto on October 18th at The Word. The set was only about a half hour long to accommodate the evening's line-up but I got the picture. These boys have been kicking around the underground scene for a long time so eyes were on them that night. Needless to say with names like The Boxcar Kids, Massacre Guys, Potato Heads and The Blood Poets under their belts, one thing they are not lacking is experience. The songs are very well written with catchy riffs and dynamic chord progressions. The songs also have a lot of variation from one to the next so listening won't get tedious. Dave Bagley's vocals are brilliant, I had never heard him sing before but I really liked his voice. Their music and his voice combine to make a very unique sound for a Salt Lake Band soon to be making quite a mark in this town. Try to see them play some time they will be at Reptile Records November 11th with Dinosaur Bones and Boy Wonder who will be making their debut performance.



# SPEEDWAY CAFE

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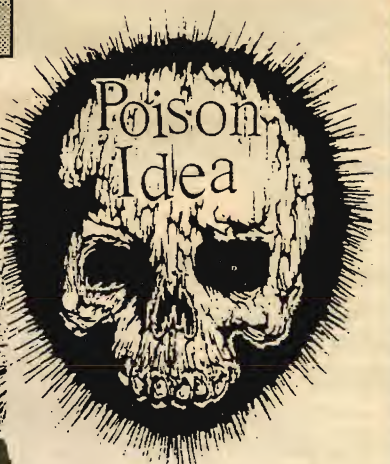
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# RECORD REVIEWS



## Faith No More The Real Thing Slash/Reprise

Forget everything else you've heard, Faith No More is indeed, The Real Thing. "From Out of Nowhere" they grab you and take you to the "Edge of the World." Once they have done that, everything else in your collection doesn't even come close.

And for those of you who booed them at the Metallica concert, wake up shitheads. If you would have listened instead of worrying about what all the other shitheads thought (or didn't think, in this case), you would see why Metallica picked this band to go on tour with them.

Sure it's not speed metal — and I guess that's what it comes down to — you fuckers aren't into music, you're into whatever is happening at the time.

You probably booed Metallica when they came with Ozzy Osbourne in 1986, (and many did), and Guns n' Roses now that they are too popular. (I wonder who bought all those tapes?). Are you going to hate Metallica next year? Who cares. You'll be listening to country music when you grow up anyway.

And for those of you who appreciate good music and haven't got *The Real Thing*, get it.

—Kevin Kirk

non-believers, because when you strip it all down, it's the music that matters. What we have here is a band that apparently knows what it wants, and is doing it rather well. They are not the most unique band around, having many influences from fusion jazz to country and Red Hot Chili Peppers to Firehose. Fortunately, they combine it all into a sound that is their own, but never get stuck into the same groove. The tape make it apparent that the band members are all very adept musicians.

Very few local bands have the ability to make an impact not only on stage, but on tape as well. Things tend to sound different depending on how many beers one's had, so vinyl is obviously the more challenging medium. To this end, the Boxcar Kids have really outdone themselves. There was always the one song in their set that turned me on, really packed with emotion. Incredibly enough, that song, "Not Waiting," turns up on the album and is as infectious as ever! There are other standouts as well, such as the jazz/rap song "What," which breaks into a psycho frenzy, and elegantly back again; the slower paced "Water Tower" with beautiful sax lines that just creep up on you; and then back to the jam with "Zoo." The album achieves a cohesiveness unknown to most bands, brought about mostly by the vocals of Jon Schuman, who sings almost like a somber Tom Petty, with inflections that just melt together.

The biggest problem with the Boxcar Kids is that they sound almost 'bar oriented.' (If that makes any sense). I think that this is the reason why they are put down by other musicians. Theirs is not really an underground sound, so many people deny the fact that they are good. Those with broader musical tastes can see that the Boxcar Kids are playing music that is fun, yet serious, and doing it with unmatched ability. Their contribution to the local music scene would serve as incentive to those bands who "dare to be different."

—Ivar



## Boxcar Kids Leggo My Ego

I suppose it would be rather stupid to deny that the Boxcar Kids are the most popular local band in Salt Lake. In fact, they are almost legends. Imagine that, Salt Lake City legends! Jamming at last spring's Mayfest (probably the only band to have played twice at the same fest), featured at the Salt Lake Arts Festival, their picture seen in an actual magazine, glossy pages and all. They even managed to play at more than two different locations in a single month.

A lot of other bands seem to hate the Boxcar Kids, stemming from the fact that they are a little bit confident, and, tragedy of tragedies, because they are popular! I have been asked to resolve the question most plaguing Salt Lake City (sadly enough): Is it all hype and a few good connections, or are Boxcar Kids really a talented young band? While I am in the position of risking loss of respect no matter who I answer, I am going to opt for the only correct position. The Boxcar Kids are undoubtedly a very talented group of musicians who are a blessing to the Salt Lake music scene.

Personalities aside, the Boxcar Kids have put together an impressive album, ironically enough called *Leggo My Ego*. It's sad that such an ugly issue as the title suggests had to surface on the album as a slap in the face to



## Paninari The Love Trials

Not many electronic or modern bands have approached SLUG to be reviewed but we recently received a tape from Glenn Joel of Paninari and I was impressed by it. This tape reminded me a lot of "Architecture and Morality" by OMD. The songs are good and the production quality on the tape was very impressive. The tape took seven months to complete and the long hard work paid off.

Paninari consists of Chris Wood on keyboards, electronic drums and backing Vocals. He also does most of the musical writing and arranging. Glenn Joel, the vocalist, writes all of the lyrics, some keyboards and some electronic drums. Robb Enger appears on a few tracks playing saxophone giving the tape just the right acoustic input. Of the ten songs on the tape I liked "Turnstile Memoirs", and "Rising Voices" the best. The tape is definitely worth picking up. It is easy to find at SoundOff, Mad Platter, The Record Shop and Imagine Music.

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